



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Significant Papers From the M. T. N. A.

(EDITOR'S NOTE—The recent Buffalo meeting of the Music Teachers' National Association was full of suggestive material for the Music Supervisor. We present below some material, more or less fragmentary, on a number of the papers. Complete reports can be found in the Book of Proceedings, obtainable by Feb. 15 from the Treasurer Waldo S. Pratt, Hartford, Conn., for \$1.60.—P. W. D.)

(A) ADDRESS OF THE PRESIDENT J. LAWRENCE ERB, Urbana, Illinois.

According to reliable statistics, the American people spend annually \$225,000,000 for musical education, which is four times as much as for all the High Schools of the country, and nearly three times as much as for all Universities, Colleges, and professional schools,—and without the slightest supervision. Consequently music-teaching is too much an *individual* matter, and the music teacher fails to co-ordinate himself with the other great educational forces.

The music teacher should be trained, like any other teacher, with a broad foundation of culture, never less than a complete High School course, and with as much of a College course as possible besides. Then, a thorough professional course, covering at least four years of what, for lack of a better term, may be called *collegiate grade* music, including at least one performing specialty and a fully rounded Theory course. Especially important is a thorough grounding in Pedagogy, and a study of methods not of teaching, but of business management. The training of teachers cannot, save in the most exceptional cases, be done in a private studio, but demands the resources of well-balanced school. Too much individual work may prove pernicious in its over-empha-

sis upon the *ego* and its neglect of team-work. And, since Community Music is the coming opportunity, a knowledge of human nature and ability to "get on" with people is imperative; and a breadth of sympathy and resourcefulness which can step into an undeveloped field and make it "blossom as the rose".

In a sentence, the music teachers needs to be as thoroughly and as comprehensively trained as the school teacher or the college teacher to fulfill his destiny in the uplift of American music.

B. THE USE OF THE TONOSCOPE IN THE MUSIC STUDIO or THE TRAINING OF THE VOICE BY AID OF THE EYE.

By Professor Carl E. Seashore,
University of Iowa.

The speaker described an instrument which registers the pitch of the voice in singing and speaking on the principle of moving pictures. The singer can see what tone he is singing and the reading is so fine that he may detect errors of a hundredth of a tone instantly. The instrument consists of a revolving drum which is driven with a very accurate speed control and is illuminated by a flame which flickers for every vibration of the voice or other sounding instrument.

The tonoscope is adapted for use in the music studio. It may be used

for demonstration work or the pupil may take regular practice with the instrument privately, drilling on set exercises such as the attack, the sustaining, or the release of a note, correcting errors such as sharpening, flattening, or other irregularities, drilling in special figures of pitch such as vibrato, glides, or other transition, studying difficult intervals such as half tones or the chromatic scale, or detecting sources of error in the control of the voice.

The speaker outlined a long and interesting series of psychological facts which had been determined by the use of this instrument since the first model was put into use in 1903. Among the most interesting of these were those which pertained to the possibilities and effects of training the voice and the ear by aid of the eye. It was shown that the ear is lax and that practically every singer finds room for improvement in pitch accuracy when the magnified errors are revealed by the instrument. Other facts were related to the relative accuracy of men and women in voice control, the variation of pitch control within the tonal range, the effect of a loud key-note or loud singing, the pitch tendencies of each of the vowels, and so forth.

The instrument was exhibited in operation and proved a center of attraction for the convention. Although it has been built in several models during the last fourteen years it has just been placed on the market in commercial form during the present month.

CLASS TEACHING OF VOICE PRODUCTION FOR SINGING.

F. W. Wodell, Boston, Mass.

Mr. Wodell had particularly in

mind a class of men and women of various ages above eighteen years.

He said that as each member of such a class must differ in natural endowment for singing, and there could be no work with an adaptation of means to the particular needs of any individual, the average student was the one to be considered. Reliance could not be placed, as might perhaps be done with highly gifted students, upon the appeal to the fancy, the imagination, the imitative faculty, though these should be appealed to. There must be a Method or "System", based upon Fundamental Principles of general application, rather than a mere collection of routine exercises, or of devices which might work well with one individual, and not be adapted to the needs of another. The problem therefore was to present the principles underlying a good vocal technique, to provide exercises by means of which the average student might apply these principles when working for the acquisition of good vocal habits, and lastly to bring to bear the Art of Teaching, having in mind the student of only average endowment for singing.

Everything possible should be done by example, as well as precept, to lift up the ideals of the students as to what is possible and desirable in the way of beauty of tone quality and ease of production, which are always associated. There should be development of the student's power to hear and compare tone quality, and to relate his physical sensations to the quality of his tone; he should be given standards and tests by which he may gauge the correctness of conditions and tonal results. Because he is considered merely the average

student, a considerable variety of exercises and illustrations should be provided in order that advantage may be taken of all avenues of approach to his mind. The three leading principles underlying good tone productions were declared to be:

(1)—Control of the outgoing singing breath; (2)—A condition of responsive freedom of the vocal instrument, which depends upon breath control; and (3)—An intelligent, systematic location of the sensation of tonal vibration, (tone focus), according to the pitch and power of the note, which depends upon principles one and two, and leads to an artistic use of the free vocal instrument, covering the so-called "register" problems, and even scale throughout the compass, and the fullest use of resonance for enriching and strengthening the tone.

The chief principle in teaching voice production was said to be teaching by "*Indirection*," meaning the avoidance of direct, local effort to bring about muscular action, or positions and adjustments of the parts of the vocal instrument. Much reliance was to be placed upon the presentation of a good model, especially as to "attack" and the legato delivery, by the instructor. The appeal to the mind must be constant, and there must be persistent endeavor to cause the student to fall in love with loveliness of tone. A large variety of exercises, devices and tests for the application of the three fundamental principles were suggested. Great emphasis was placed upon the necessity of impressing the students with the fact that to obtain beauty of tone what is ordinarily known as "effort" must be avoided. Correct increase of tonal power could be

gained only on the principle that the larger tone must not be different in *quality* from the tone of lighter weight, but simply more of the same thing. The true crescendo was to be sought for as the result largely of expansion of back mouth, throat, chest and waist, with accompanying indirect compression of the breath, to which is added the willing of the intensification of the sensation of vibration at the focal point. Loveliness is never to be sacrificed for so-called force of voice. The speaker submitted that in the course outlined there was nothing which it would be unreasonable to expect the average student to understand and be able to apply to some degree in his vocal work. He did not claim that class teaching could take the place of private individual instruction, but did hold that all students of a class so instructed would gain something, and some would gain a great deal, in the way of uplift of ideals as to singing, and ability to make successful use of their natural endowment for song.

The safest way in which to deal with the unchanged voices of children is to consider them as sopranos using the light weight of voice. Give them much downward work, carrying the sensation and quality of the head tone to as low a pitch as possible. If you have a boy or girl alto, make sure that what is called "chest" tone in such cases is not "throaty" tone. Teach children as persistently as adults by "*indirection*". Make their technical study seem to them to be "playing a game." Depend much upon their faculty of imitation. Make them understand that with good singing there is no sense of physical "effort", that singing is not a labor

but a pleasure. Let them always practice with a "smile on the face and in the sound." Better ask them to sing "softly and sweetly" most of the time, and make that saying their motto. Children can never give the weight or tonal color of the adult voice. Do not ask it. Rightly treated their voices are capable of singing at high pitches with ease, but not for long periods, without danger to the quality of the voice.

C. SOME ESSENTIAL PASSING TONES.

By P. W. Dykema, Madison, Wis.

"In a paper on 'Some Essential Passing Tones,' a discussion of certain phases of the Community Music movement, Professor Peter W. Dykema of the University of Wisconsin, emphasized the responsibility of trained musicians for music conditions which prevail in the United States today. He insisted that the trained musician was not privileged to stand at one side and let popular music go its way undisturbed. He proposed that for a period of five years, a dozen of the best composers in the United States proceed systematically along the line of composing popular songs—those which should catch the popular ear and would still be sound musically. Every now and then a popular song appears which has in it certain strains of legitimacy which ought to strengthen our belief in the willingness of the people to accept good music when it meets their needs. A portion for instance, of that somewhat ribald ditty which is now a favorite in the middle West, "Glorious", might well have been taken from some of the standard hymns of the church. The pity of it is that

the rest of it is so atrocious musically and that the words are unworthy of people who are self-respecting. Moreover, the love which the people have for those folk songs, few but worthy, which have found a place in popular esteem such as "Olk Folks at Home", shows that the problem of material is one that is worthy of consideration by trained musicians. Let us not pass by as mere fancy that oft quoted saying, "Let me make the songs of a nation, and I care not who makes its laws."

D. THE LITCHFIELD COUNTY, CONN., CHORAL UNION.

By Waldo S. Pratt,
Hartford, Conn.

The Litchfield County Choral Union is an absolutely unique example of a certain form of community music on a large scale. It was founded in 1899 by Mr. Carl Stoeckel, a wealthy resident of Norfolk, Conn., in memory of Robbins Battell, his wife's father. It consists of five separate choral societies, in Norfolk, Winsted, Salisbury, Torrington and Canaan, superbly trained each winter by a single conductor, Mr. R. P. Paine, which in June unite in a Festival of three days at Norfolk. The total membership last year was about 675. For the Festivals Mr. Stoeckel built some years ago a special building finely equipped and of remarkable acoustic properties, seating an audience of 1,500, a chorus of 425 and an orchestra of 75. He pays the salary of the conductor, provides soloists of the first rank for both choral and instrumental performances, with an orchestra drawn from the leading New York orchestras, and otherwise meets all

incidental expenses of the Festivals. But the several societies pay for their own music and for rehearsal facilities. They often give local concerts of their own. At the Festivals absolutely no tickets are sold. All performers and auditors are guests of Mr. Stoeckel.

The works performed are always of the highest quality—oratorios like “Elijah”, “The Messiah”, “Hora Novissima”, and “The Redemption”, sacred works like Verdi’s “Manzoni Requiem” and Dvorak’s “Stabat Mater”, secular works like “The Damnation of Faust”, “The Golden Legend”, Coleridge-Taylor’s “Scenes from Hiawatha”, and Parker’s “King Gorm the Grim”, besides a long list of orchestral masterpieces and all kinds of vocal selections. Many works have been written for first performance here. The technical perfection and charm of the renderings have become famous, attracting critics and experts from long distances, who count the Festivals among the choicest artistic treats of the year.

The community value of the undertaking is obvious. Mr. Stoeckel, instead of endowing some educational school or a charity and letting it pass out of his hands, prefers himself to employ the annual income of large funds for the systematic development of choral music as a social benefit. He has had the wisdom and tact to do this so as to knit hundreds of people together in common effort without friction, and to arouse a general enthusiasm that grows more impressive each year. The attendance at rehearsals averages over 90 per cent for the season, in spite of the fact that many members come miles over country roads. Most of

the Festival tickets are given out through members of the choruses, who represent every class of people, from the humblest to the most educated, and the demand far exceeds the supply. Evidently, there has been built up an intense and intelligent demand for the most advanced music. Quite as important is the incidental stimulus given to the elevation of musical life in homes, churches and social gatherings. The general social benefit to these rural communities of weekly meetings for healthful, delightful and uplifting work is incalculable. Mr. Stoeckel has always held that the Union should serve as a real school of Musical Art, and his ambition has been more than realized. It has been quite as notable for its social and moral force as for its musical influence. It is likely that in coming years the enterprise will take on additional features that will make it even more intimately and pervasively effective as an agency of idealistic and highly organized community culture.

E. A STUDY OF THE COLLEGE GLEE CLUB

By T. Carl Whitmer of the Pennsylvania College for Women, Pittsburgh.

Mr. Whitmer sent questionnaires to heads of musical departments of all the largest, and many small, colleges and universities of the country. Upon the answers and programs received he bases his deductions:

1. That the practically universal existence of so-called musical organizations is largely a question at present of traditions dear to college life and social convenience, dear to everybody;

2. That the smaller and more financially dependent schools and the women's colleges have the best class of programs;

3. That such things as *THE CAT WITH THE BARITONE VOICE*, *THE DANCE OF THE LUNATICS* and especially *BLACK-UPS* or *MINSTREL SHOWS*—with faculty permission and co-operation—indicate that the standard of entertainment served up to the learned is exactly on a par with the standards of the men's clubs in our local department stores;

4. That the effeminate mandolin clubs are on a lower plane than the glee clubs and their programs a disgrace to college endeavor;

5. That 'movies' of college life are infinitely better advertising than the quasi-musical clubs, whose chief function is advertising;

6. That clubs of the kind in question—if their existence is thought necessary to musical slumming—should be managed by students; for faculty co-operation should always mean a "college standard for a college organization".

F. PRESENT USAGES IN ACCREDITING MUSIC IN HIGH SCHOOLS

By Will Earhart, Pittsburgh, Pa.

Mr. Earhart, in his paper, made a plea for a concept of life and education that would measure value in terms of the human product itself, rather than by the material product that the learner is taught to produce as a matter of material efficiency. If a human product of the highest order is the objective, then the storyteller, the artist, the musician are of value to humanity. Credit for music

is withheld only because of materialistic educational ideals. These are passing, however, and courses in Harmony, Musical History and Appreciation, Orchestral Ensemble and Chorus Practice are fast becoming integral in almost all high schools.

A further feature, which is being adopted at an astounding rate over all the United States, is the crediting in high schools of music study, as piano, voice, violin, under outside teachers. This bids fair to be a universal feature of high school curricula in a few years more. In the past students of music have often been compelled to drop music because of the exactions of high school study, or else quit the school and thereby defeat their general education. By the later plan a student takes three fourths of the regular branches that would otherwise be taken and his music is substituted, toward graduation, for the remaining branch. Cincinnati, Pittsburgh, Washington, D. C., Ann Arbor, Mich., Augusta, Me., and Minneapolis, Minn., are a few of the cities that have adopted this plan.

G. AN UNTRODDEN FIELD IN MUSIC TEACHING.

By Frederic Lillebridge,
St. Louis, Mo.

Having shown both the possibilities of music study and its present day defects—the question at once arises: Is it possible to attain the excellencies and weed out the defects? It is!

1. It is possible to get faultless mechanical work, as good as that of artists.

2. It is possible to train musical players and intelligent listeners.

3. It is possible to overcome incompetency and make of the art an intellectual and spiritual delight.

4. It is possible to bring the time required within much smaller, reasonable limits.

5. It is possible to equalize the instruction with reference to the individualities of students.

To do this we must abandon our "methods", sloughing off the accretions and barnacles, and study music from the point of view of the creator. We at once thereby inject thought, artistry, and executive ability into the study. I shall proceed to indicate some of the steps in this process.

The essential feature is that our study must be analytical—we must reduce every composition to its simplest elements and then gradually rebuild it before the students gaze. This process gives memory its chance; it trains original thought and observation and increases emotional power; it holds attention and sustains interest; and it gives the required opportunity to do our technical study, with precise definite apprehension of every problem involved.

At this point two popular delusions must be destroyed: One is that it is necessary to go through a tiresome daily routine of practice from one to four hours—scales, exercises, studies etc., in order to store up latent ability to play some piece at some future time. The other is with reference to the grade of difficulty of the material a beginner can undertake. Let the student begin at once with some artistic piece; analysis will furnish the means to master it. All study material should be artistic music and that only. Through this means we prevent the possibility of an artificial system based upon the

order of chapters of some book of instruction; we present practice material as needed and provide for reviews at the proper time. We meet all exigencies as they arise; and finally we have the material with which to study interpretation and begin to form proper habits of study.

As the system I am here advocating employs the principles of psychology I must say a few words about: Attention, repetition, fatigue, memory, mental concepts, mental and physical strength and speed.

Attention flags unless it has something new to attract it. There are two kinds of attention—primary and secondary, one kind easily passing to the other. Primary attention is, when perfect, without effort. It is therefore desirable to secure this form of attention and its attendant affective results.

Repetition, which is so important a means in acquiring skill, cannot be prolonged beyond a certain point without exciting fatigue; further repetition is either useless or harmful. Furthermore repetitions should be made in groups separated by an interval of time. Practice should thus be leisurely. The old maxim, "make haste slowly" applies here.

We satisfy attention and repetition by new forms of old matter in sufficient quantity to gain our purpose.

Fatigue, is also of two kinds,—temporary, from which one recovers quickly by relaxation, and permanent from which one recovers very slowly.

Memory, after the first two seconds fades rapidly. At the expiration of twenty minutes much has been forgotten; what is remembered

longer is permanent acquisition. Memorizing and acquiring technic coincide closely in the number of repetitions required, mutually supporting each other.

Mental concepts. It may, I think, be easily proved that if one could form mental images of the music to be played it would be possible with a minimum of gymnastic training, to reproduce it on the keyboard. This shows the necessity of "silent practice" and also draws the line beyond which it is not necessary to do gymnastic work. As a matter of fact five to ten minutes practice of spanning exercises will keep the hands in perfect playing condition. Their ultimate purpose is not fundamentally to stretch the hands but to "form" them and keep them supple and "in practice", this saving time and avoiding fatigue.

Mental and Physical Strength. In one aspect the former is the result of excitement or stimuli. It is also on the other hand the result of storing the mind with concepts, (ideas—learning). The latter is the result of the expenditure of nervous force at the centers of volition; physical force is, therefore, largely a mental state as is proved by the method of Sandow, the strong man, who simply "willed" his muscles to be strong. Endurance is the concomitant of loose tendons. Therefore, special gymnastic work for either is unnecessary. Spanning exercises and will power accomplish all that is necessary in these directions.

When we see a delicate woman expending tones of strength at the keyboard we must concede these facts. Just here is where tremendous popular misconception exists.

No special provision is made for strength and endurance;—it is unnecessary; ordinary practice is sufficient; the will is needed for special efforts or "spurts". Speed is the result of familiarity; after automatic movements have been established general increased ability will bring increased speed; consequently old fashioned "Velocity" studies are not included.

But, someone says "That is only thoroughness." Granted. But it is *thoroughness raised to the highest potential*, embodying, moreover, every scrap of knowledge and thought that the art contains. How different from the mechanical repetition of the same passage or piece fifty or a hundred times in rapid succession stumbling and beginning over until the attention is worn out, and overdrill has fatigued to such an extent that fingers and mind blunder, stick and refuse longer to work accurately, and form wrong habits. The thorough way, on the contrary, holds interest and attention through new forms of practice,—muscles and mind are refreshed by change and overdrill is an impossibility. Who has not practiced Bach's fugues until they seem to offer in-surmountable difficulties? By the thorough way these difficulties disappear as if by magic.

Efficiency Has Been Increased Twenty-Fold

Transposition, while a splendid mental drill, must be used with great caution as a means of technical polish because of the substitution of black for white keys and the reverse. It offers occasionally, however, a most efficient means for overcoming difficulties.

Even the old forms of scale practice should be abandoned and new ones contrived embodying the principles of visualization.

The above scheme, moreover, is the only one which admits of the application of psychological principles. The old artificial practice schemes—a half-hour for this, a half-hour for that, etc., are inappropriate in the highest degree.

This scheme of study has many direct advantages to offset the deficiencies of the old plan: It is not mechanical, but, on the contrary, highly interesting; it reduces the practice periods 75 per cent as compared with the old plan for getting the same results.

As an illustration of the evil effects of elementary exercises such as five-finger exercises the results may be stated (similar arguments can be brought against any routine practice):

First; stiffness of muscles, sometimes extending to the whole body. The writer has recently encountered numerous cases of pronounced nervous breakdowns due to stiffness of muscular action in piano practice.

Second (and for the young psychologically wrong); the nerve force is applied through the fingers instead of the arm. Third; bringing into play other muscles which have nothing to do with the effort, thus causing "cramp." Fourth; violating the principles of attention. Fifth; Lack of interest. Sixth; Lack of necessity for strength is a mental condition depending on expenditure of nervous force, as endurance depends upon looseness of muscles and tendons. (Accuracy in playing is secured by variety of motions so contrived as to eliminate all but the required one.) Reasons enough why such five-finger practice should be abandoned by the beginner. How cruel to neglect all principles of psychology and require a child to do violence to mind (attention) and body (ill-considered practice methods) by the usual systems of five-finger studies, routine scale and arpeggio drills, etc., etc.

If we are to make of our pupils anything more than playing machines they must know music. The foregoing practice scheme saves time which may now be applied to the real study of music.

The Need of More Music Study

By WILLYS P. KENT

Ethical Culture School: New York City

(EDITOR'S NOTE: There follows the introduction to Mr. Kent's suggestive paper on MUSIC FOR EVERY MAN presented at the Pittsburgh Conference. The complete paper, teeming with practical helps for the teacher of Music Appreciation, will be found in the volume of Proceedings of the 1915 Meeting. See our treasurer's statement on page 13 of this issue of the Journal.—P. W. D.)

While we all realize that music is a necessity, our ignorance on the subject is something shocking, con-

sidering how comparatively wise we are on other subjects of real interest.

Last summer I picked up the